

ANIMATED DOCUMENTARY: A DRAMATIC ART OF DOCUMENTARY STORYTELLING

TAWSEEF MAJEED

Research Scholar, AJ Kidwai Mass Communication Research Center, Jamia Millia Islamia University, New Delhi, India

ABSTRACT

Animation, unlike live-action, offers much more flexibility to tell a story through enhanced visual as well as aesthetic demonstrations. Besides, the medium can operate in a factual context to represent and document actuality. The current paper attempts to analyze diverse degrees of expressive gradations offered by nonfiction animation medium to document "a dramatized presentation of man's relation to his institutional life" (Spottiswoode, 1959) for the enriched, intense and actual depiction of the true narratives while preserving the spirit of the reality. The researcher situates the current paper in nonfiction animation practice, which is intended to document exacting realities that persist in the form of evocation, experience or memory in one's mind, to contest fact-based animation within the perspectives of re-enactment and reconstruction in documentary storytelling. In this paper, the researcher argues that animation offers enhanced documentation of events which the live-action, in some cases, cannot. Whether Folman's war memoir 'Waltz with Bashir (2008)' or Mischa Kamp's 'Naked (2007)', nonfiction animation has played a phenomenal role to give a visual narrative structure to memories, experiences, and the people. The medium, being very rich in its presentation, bids rich exhibition of reality through hand-drawn sketches as in Robbins's 'Operation Homecoming: Writing the Wartime Experience (2007)' or higher levels of imagination and living art like Landreth's 'Ryan (2005)', instituting its influence and impact through augmented storytelling.

KEYWORDS: Animation, Documentary, Documentary, Memory, Naked, Nonfiction, Operation Homecoming, Realism & Waltz with Bashir

Received: Nov 19, 2018; **Accepted:** Dec 11, 2018; **Published:** Dec 20, 2018; **Paper Id.:** IJCMSFEB20191

INTRODUCTION

A group of related images moving on a timeline creates an illusion of motion, which is the basic function of a video camera. The illusion of motion gives continuity to life captured in the images. Filming is like Physics formula, for example, for a particular kind of illusion one needs to play a specific number of frames within a predefined timeframe. But, the crucial aspect of motion engineering is that the end product should depict the real-life movements. Therefore, the main motive behind all this is to portray reality. A question always arises in mind would animation techniques be able to represent the real world? And how is that possible? In order to represent fact, one needs real images from real life, this is not possible all the time. What if there is no footage or photographs available regarding a specific incident or situation. Animation comes with something interesting because of its extreme artistic and expressive qualities. The images can be reproduced based on the datum behind the episode with much impact and impression. Such kind of work is historically similar to the fields of photography and film (Allen, 1985: 216). An animation is not just about the illustration and movement; it is more philosophical that broadens the scope of the reality. Norman McLaren's universal statement finds extensive application in today's

world:

The animation is not the art of drawings that move, but the art of movements that are drawn. What happens between each frame is more important than what exists on each frame. The animation is, therefore, the art of manipulating the invisible interstices that lie between frames... (qt. in Hoffer, 1981).

Though his understanding encompasses the aesthetic representation of a reality, McLaren's argument establishes the process of animation as an advanced portrayal of events and episodes resulting in strong audience engagement. The history of animation records its desired utilization right from the beginning of the art of film-making itself. '*The Sinking of the Lusitania*' directed by Winsor McCay dates back to 1918 that used animation to visualize the whole gamut of the sinking of the ship (Theisen, 1967) hit by a German torpedo. The scenes created in the movie were serious enough to create excitement among the audience whilst representing actuality. It all started as very thoughtful and serious. Time passed out, a legend was born – Walt Disney, who took animation to new horizons (Crowther, 2015). He exposed and executed his creative self to institute animation as a medium meant to represent anything and that can be employed to do all the genres. However, most of his animation expressed fun and amusement. Also, other artists implement their understanding of the subject and refined it for augmented narrative strategies especially within the perspectives of record and representation of actuality.

The Real, the Visual, and the Narrative

An animation is vital for media industry including cinema and film. All the top-grossing films use animation techniques for robust representation of stories (Box office Watch Mojo). But, from the few years, the trend has reached to newer horizons. '*Avatar (2009)*', by James Cameron, executed some of the very effective animation techniques that changed the way the audience used to experience cinema. Such techniques even facilitated the representation of true stories and thus, enhanced fiction as well as non-fiction films, in the case of *Waltz with Bashir (2008)*, for example. Such drastic changes involved enhanced visual narrative of the films that was appreciated by the audience, film critics and film scholars. *Waltz with Bashir* won many awards from around the world (IDA, 2009). Nevertheless, so far as most of the animation films are concerned, the narrative elements can purely be based either on the imaginations and fantasies or real episodes and memories of the film-maker and/or the subject/s of the film/s (Renov, 2004). Animated movies or just simply use of animation in films (either as a short or feature), including both fiction and non-fiction, bear much significance because of their profitability and impact. Also, Animation is hugely incorporated into mainstream film entertainment including documentaries. Following the commercial and critical success of Disney's *Snow White and the seven dwarves* in 1937 (Frome, 2013), the film was received critically by the film scholars and artists.

Animation, at most of the times, is believed to be a funny medium (Pilling, 1997), which may be either because of the illustrations created revolved around humor during its inception or due to the availability of animated funny film and video literature. Some rich characters including *Donald Duck*, *Mickey and Minnie Mouse*, *Scooby-Doo*, and *Tom and Jerry* etc. contributed to creating some sort of stereotype regarding the overall expression of the medium (Puig, 2010). The target audience for such graphics were children but, they were successful to bring laughs at the serious adult faces too (Driessen, 2007). As the new animation techniques developed, storytelling crossed the comic limitations to illustrate something serious and sometimes very thoughtful (Folman, et al. 2009). Animation evolved beyond 'being only for kids' to entertain and inform even the grown-ups through its own regulations and rich presentation. Its intensified power establishes an emotional attachment among the audience whether the children or the adults. The medium advanced newer

horizons of ultra-fantasies or hyperreality (Wells, 1998) like *'The Wizard of Oz (2013)'* by Sam Raimi or at times represented a firm reality about our own past, present or future (ETonline).

Advancement in characterization, treatment, and implementation of cinematic principles etc. boosted the direct relevance of animated cinema with the society. An animation is being used to create full-length feature films, securing its imperative place within the world of entertainment. Broadly speaking, it is very important to understand the importance of all the elements, like visuals strategies, sound designs, and even the timing of movements etc. of an animated gag or a short film or even a feature-length film. To perceive a message clearly, the audience must decode the compiled meanings of all the elements (Prince, 2012).

The animated artifact resulting at the end requires hard work to produce an emblematic product, which put forward a better range of performances, is a rich medium, for broader impact. For instance, animated documentary attempts an enriched depiction of factual and authentic episodes of institutional lives of human beings (DelGaudio, 1997; Spottiswoode, 1959). However, it is mandatory that besides being rich in its implementation and expression, the animated documentary must protect the credibility of the actuality. However, such films have been successful so far to present facts with apt realism. *'Ryan'*, for instance, is one such effort made by Chris Landreth, the director, and writer of the film (Mandell, 2005).¹ He used the real interview of Ryan Larkin who talks about his life as an artist and the hardships he faced because of drug and alcohol addiction. Realism has been kept central to preserve the essence of authenticity so that the audience and the critics can call it a documentary, an animated documentary rather (Kriger, 2011).

Likewise, animation has helped many people to document memories to present it to the bigger audience and that too through a proper film structure (Shiela Sofian, Ari Folman). *'Animated documentaries'* like *'Waltz with Bashir'* or *"Operation Homecoming: Writing the Wartime Experience"* "display the other character of animation, to document and represent reality (in the form of memory). Established as a Richfield, the animated documentary is proving to be one of the finest expressive modes of documentation and representation. The documentary, along with animation medium, being an effectively established institution proposes a wide range of scholarship for a comprehensive and unprejudiced stand for augmented representation of the real world. Furthermore, the documentary approach itself represents an authentic way of portraying things despite the subjective choices made by the filmmaker that are only meant to re-enact and reconstruct the spaces within which the reality occur(ed) (Nichols, 1997).

Animation and Documentary: AniDoc² or Animantry³ (As I Prefer Calling it) or Animated Documentary⁴

Animation, being a medium itself, can be utilized for many genres' including comedy, horror, thriller, and sci-fi etc. Animation, in whatever form possesses its own identity with a broad impact and power. Deneroffquotes Brad Bird where the animator talks about the extensive scholarship of the medium:

¹ Ryan, animated documentary by Chris Landreth, won Academy Award for Animated Short Film in 2004. The film was much appreciated for its expressive artistic vigour that represented Ryan Larkin more than an artist.

² AniDoc - Animation Meets Reality in Stuttgart in 2014. An event at the Festival of Animated Film Stuttgart. Accessed from: <http://www.creative-europe-desk.de/artikel/2014-04-28/Anidoc---Animation-meets-Reality-in/?id=2427>

³ At the end of the day documenting through animation results in documentary, the animated one. So, I prefer to call it as Animantry ('Anima' from animation and 'ntry' from documententary) to make it more relevant homonymically as well as categorically.

⁴ The claim of nonfiction films to be documentaries is quite a well-established field now. Winsor McCay's *The Sinking of the Lusitania* and the Ari Folman's *Waltz with Bashir* represent two documentary films of two different epochs, which measures the rich historical evidence of the filed.

“...animation is not a genre. It is a method of storytelling. People are constantly analyzing it and misanalyzing it as if it is a genre. It isn't a genre. It can do horror films, it can do adult comedies if it wanted to, it could do fairy tales, it could do science fiction, it could do musicals, it could mystery, it can do anything. Because Disney has been the only one that's lavished any care on it, people [then] think it's the only kind that can be told successfully” (Brad Bird quoted in Deneroff, 2012).

The visual and stimulating power of animation overcome almost all the limitations faced by the live-action medium to offer “the creative treatment of actuality” Grierson (1933). Furthermore, the practice of animation has already expedited improved documentation of actual facts as authentically represented by Winsor McCay in “*The Sinking of the Lusitania*” in 1918. The path-breaking event coincides with the inception of the documentary filmmaking itself exactly one hundred years ago. However, documentary and animation are two contrasting terms that seem a bit inappropriate to be taken together. But, there are instances where the duo has performed better to convey reality in the form of a memoir (Sabra and Shatila massacre in Lebanon in *Waltz with Bashir*) or a real (complex) personality (Ryan Larkin in *Ryan*). The important characteristic of nonfiction animation is quite similar to the live action documentation but, the difference lies in the fact that the animation offers an in-depth illustration of the facts because of its penetration function that, in turn, represents *the* real world in which it occurs as compared to *a* world existing in the artists' imagination (Nichols, 1997; Buchan, 2006; Roe, 2013).

However, an interesting question arises - can ‘animated documentary’ be a different (emerging) genre of the documentary? Scholars find this a very crucial debate because of the element of ‘realism’ present in the documentary. But, it is essential to observe that in animated documentary, the story (message) is real or authentic but the illustrations are incorporated to sustain a well-researched argument of the film to shape its visual narrative for enriched depiction of the reality because at the end of the day animation is used as a documentary strategy in such cases. In *Blurred Boundaries*, Bill Nichols (1994) states that the documentary is “dependent on the specificity of its images for authenticity” (Nichols, 1994). When the real images are missing, the animation does the job taking the impartiality into consideration to illuminate the reality. The idea behind the authenticity is that the documentary text should preserve the element of actuality through its images or illustrations to portray realism and endure enough evidence about an incident, episode or a story (a memory) that actually took place (in the past or is happening presently or going to take place in future for that matter). However, it is quite clear that authenticity is associated with the notions of actuality in the documentary. Such notions could be established by virtue of the indexical relationship between image and reality (Roe, 2011). Animation medium is not easily accepted within the domain of the documentary because of the implementation of animated elements to portray reality (Wells, 1998; Roe, 2011). There is an ontological difference between the two and the animated documentary does have the potential to prove that it can also document subjects to gain the acumen of ‘unbiased storytelling medium’ (Roe, 2013).

Animated documentary is the advanced level of interpretation of Grierson's universal suggestion to preserve the legitimacy of the facts by portraying them in the way they occur(ed). Folman's war memoir implemented Grierson's vision at a progressive level and creatively attempted to represent a reality. Such contributions need to be facilitated and encouraged so that it can lead us to the precise interpretation of Grierson's statement. Furthermore, in the documentary, it is the story that dictates film technique, not vice versa; the film is exploited here as a tool to document reality, and not to display the gimmicks of cameraman or editor in shooting reality (Kumar, 2010). Similarly, the animation is used as a tool very advanced and expressive to document or at least lead audience to the reality and keeps subjective intentions of the

artists or film-makers away from the (happened) actuality.

Naked (Bloot) (2007)

Short animation series '*Naked*' produced by a Dutch company Submarine meant to be broadcasted on TV. The series includes real-life interviews of children and adults by Misha Kamp about elusive issues of growing up including sexual development, individualization, family, and other social stalemates. The film is one of its kinds by portraying social taboos in a very stimulating way.

Kamp employed animation techniques to present the point of view of many children and grown-ups about their experience of growth and development. Using the animation medium surely helps the film-maker to preserve the privacy of the interviewees' but at the same time gives a visual structure to their experiences in a very expressive manner. The film-maker plays the original soundtrack of the real interviews of real people. Furthermore, the series was able to attract the attention of the young audience by a well-designed visual language in the series. One of the important points to note here is that sometimes 'we cannot show what we capture (footage) or we cannot capture what we have to show' (Martellini, 2015). The animation is a useful medium in such a situation where we can address the associated testimonials as per the demand of the situation.

The animated series has been a success by illustrating the openness, confidence, honesty, and motivation of the young participants about their sexual development, puberty, and other anatomical as well as physical changes. For instance, a young Muslim girl *Ilham* talks about her first menstruation and her choice of wearing a veil to her friends incapacitating the socio-cultural and dutiful pressures of being a Muslim. Her real account is used while she was illustrated as an animated character although very expressive. One of the interesting animated scenes of the documentary includes a sanitary pad that looks like a shark to the people in a public swimming pool and everyone runs away like they want to save their lives. The scene depicts need to intervene pool subjectively with irony and it meets the stylistic and expressive attribute of animation. There is the depiction of a shark also, which snuffles the pad in the water. The use of animation, in this case, would elucidate the need to 'hide or camouflage certain part of the authentic footage' either to respect the privacy of the participants or to restrict the audiences' exposure to the real (live-action) stuff to make available for the much wider audience (Martellini, 2015). Animation offers a wide range of choices that can have a direct impact on the visual sense of the film and the audience.



Figure 1: A Still of Ilham (23), from *Naked (Bloot)*. Photo Courtesy of the Filmmaker

Waltz with Bashir (2008)

Ari Folman's struggle with his memories about past established a very sophisticated way of storytelling – animated documentary. Folman himself was not aware of his contribution to documentary filmmaking and never knew that he would be very much appreciated for his work. He wants to tell his own story about the past that quivered the very existence of Lebanon. So, there was the motivation that is very essential for animation. The medium he chose was animation and started documenting his memories regarding his reminiscences, most of which he had forgotten, which he witnessed during the massacre of Sabra and Shatila. '*Waltz with Bashir*' is a comprehensive account of Folman's memoir about the war.⁵

The film is one of the critically acclaimed animated documentaries that represented the massacre splendidly. In 1982, Ari Folman was a nineteen-year-old infantry combatant in the Israel Defense Forces (IDF) and through this film, he tried to recapture his lost memories of Lebanon. Evidently, it is quite interesting to watch how he meets his friends from his army service period who tells him of the nightmares connected to his experiences from the Lebanon War. There is the element of 'actuality' present in the film that is linked with its characters and their experience that they perceived and the elements of 'creativity and art', which Folman truly applied to the film subject. No doubt, Folman had to take many risks (financial) to complete the film because people were not able or not ready to take animation and documentary together. Folman states his struggle with the funding for the nonfiction animation project:

"When I tried to raise money for this film I went to documentary funds and they told me, 'Listen, if it's animated it can't be documentary, you know, it doesn't work together. So go to animation funds.' I went to animation they told me, 'If it's documentary it's not animated go back to the documentary.' And I was kind of stuck in the middle for a long time. And I had to take many personal risks in order to finance the film" (Ari Folman in an interview).

Folman's vision was shaped better through 2-Dimensional animation usually done in Adobe Flash – *A software program*. The film followed a definite structure of a documentary film that included interviews, juxtapositions, and fact-based scenes etc. The story of the film is driven by the lost memories of the main protagonist, Ari Folman himself. He, however, uses the actual audio of all the real characters which added authenticity to the film. The voice of the two interviewees' was recorded by other people and used in the film.

The characters are rich in their presentation. They use subtle colors and thick black or brown lines to contrast the different contours of the characters from the environment for augmented expressions. Also, the faces of the interviewees' were created for improved visual impact on the audience by using slow movements. Such characteristics added supplemented expressions of their faces. For instance, Folman's face depicted confused expressions throughout the film. Proper characterization of the characters along with the use of real sound facilitated their real presence in the film. Also, it is important to mention that director was successful to create a very rich narrative by juxtaposing certain strong scenes with that of the lingering baggage and confusions among him and his friends. The very first scene of the angry running dogs on a road created a sense of fear, confusion, and threat which gives a real picture of the situation of the people of Lebanon during that time. The dogs later stop near a house and it seems they wait for something like an order to unleash themselves on the country folk. The animated scene is very strong that established the country with no rules or laws at all.

⁵Waltz with Bashir (2008) by Ari Folman is an Academy Award nominated animated documentary for Best Foreign Language Film of the Year category. The film was appreciated for its huge artistic impact on the audience while preserving the concept of reality and truth in the film.



Figure 2: A Still of Folman, from *Waltz with Bashir*. Photo Courtesy of the Filmmaker

Operation Homecoming: Writing the Wartime Experience (2007)

Animation offers diverse techniques to address an issue. When presented through a definite style and treatment, animation enhances the presentational landscapes including the overall portrayal of a narrative as a documentary film. Also, there are certain cases where the text of a story or a book was first illustrated in the form of images (either hand-drawn or computer generated) for better visualization. Arranging them on a timeline bar in editing software and adding sounds and other effects, the same would offer the rich experience of the narrative. Richard E. Robbins did the same thing in his film.

“Operation Homecoming: Writing the Wartime Experience”, Directed by Richard E. Robbins is an exceptional documentary about soldiers’ experiences in Iraq and Afghanistan. Director-producer-writer Robbins employs diverse visual techniques to supplement and elucidate the comprehensions made by the soldiers, stretching from animation techniques to archival footage to still photographs to visual collages (Hollywood reporter, 2007). The film is based on writings and interviews of the soldiers, Marines, and airmen who had first-hand experiences of the wars in the two countries. Some writings in the form of essays were published in the New Yorker in 2006. Also, Random House also published most of the submitted material in the form of a book. The film drew upon the submissions by soldiers for the book.

The film demonstrates a significant description of soldiers at war - the complexities, terrors, dreads and doubts, and frights and fears etc. All the episodes in the film were illustrated with integrity and honesty. The film reconstructs the engraved images of fear, blood, and death on the minds of the soldiers. The director attempted to capture their psychological stance regarding their stay in Iraq and Afghanistan. An animation is easy to meld according to the user’s requirements and is applicable to such a large range of approaches and styles that it has proved resilient to aesthetic, ideological and technological developments in the documentary. Strong visualizations and bold narration make the film a bold attempt of the documentarist to document the horrific incidents experienced by the soldiers on the other soil. However, it is, for example, equally as applicable to the non-interventional films of the 1960s Direct Cinema filmmakers, as to Errol Morris’s interviews and stylized re-enactments and, indeed, to the animated documentary.

The film uses a mixture of graphical representations and animations, photographs, collages, and live-action footage for an expressive and extended experience of the war. The animated part did well in representing the horrific incidents of fighting with terrorists and other complexities worth illustrating.



**Figure 3: A still of an American Soldier, from *Operation Homecoming*.
Photo Courtesy of the Filmmakers**

The Creative Treatment and the Actuality

Animation and documentaries, being the two opposite forms of cinematic expressions, combine to facilitate rich visual narrative of documentaries. Such products have created a whole a new genre of documentary film-making – animated documentary. By animated documentary we mean to illustrate as per a crucial argument put forward by John Grierson, “the creative treatment of actuality” (Grierson, 1933). Animations possess huge scholarship to make use of apt creativeness for an enhanced visual representation of reality. All the above three documentaries which used animation either fully or partially signify very imperative tactics of documentation and expression of realities to address Spottiswoode’s claim of “a dramatized presentation of man's relation to his institutional life” (Spottiswoode, 1959).

Looking at how the animation functions in animated documentary allow us to draw certain fascinating conclusions regarding the epistemological status of these types of films and the medium itself. While all documentaries purport to teach us something about the world, animating documentary broadens the epistemological potential of the documentary by expanding the range of improved learning and experiencing life in a much broader sense (Wells, 1998). Through mimetic substitution, non-mimetic substitution and evocation, animation compensate for the limitations of live-action material or its demand, and rather than inquiring the feasibility of learning-through-documentary, animated documentaries offer us a superior viewpoint on reality by situating the life in three dimensions which the live-action cannot (Roe, 2013). The complexities of life are sometimes too hard for a camera to render, and animated documentaries really do fit in this situation to portray the unseen and undocumented. Animated documentary is a well-recognized genre of documentary film-making that does possess a great potential for documenting and demonstrating complex actualities.

Although, the essence of documentary lays in the fact that it is an art form which is subjected to the choices of the filmmaker. For instance, *Roger and Me*, a live-action documentary, by Michael Moore try to capture the Roger Smith’s, the Chairman of the General Motors, take on the tragic increase in the unemployment in Flint. All the choices, who to shoot and who to consult and even when to consult etc. are subjective to the director (Allen & Gomer, 1993). The same concept applies to the animated documentary but the difference here is that the artist employs more expressive medium to enhance and support the arguments made by the film. Therefore, animation offers more creative management of the materials presents for the documentary because, in the end, the filmmaker's job is what he or she does with the materials

available.

Animated Documentary – As Ecstatic Truth

Animated documentary has been in the debate for quite a long time now whether it can be a documentary strategy or not. Critiques have questioned on the authenticity of the medium to document and portray reality (Strom, 2015). However, despite hard-core critics, the field is getting worldwide recognition and is being well accepted by a much greater audience now. Animation has been around there since the beginning of film-making itself and it was quite well accepted even by renowned film scholars and critics. But animated documentary has come to the limelight only from the last two decades and succeeds in securing its place in the mainstream cinema and film culture.

Realism has been at the center for animated documentaries for quite a long time and is well protected by the tools and techniques employed for making the films. Grierson and Spottiswoode left quite a space in their proclamations that the documentary literature can be discussed at advanced levels where the life looks complex. Animated documentary is one such level that is no shy to establish itself as a well-reputed documentary genre in the near future (Roe, 2013).

The contemporary animation tactics proved influential to design the aspects of reality operating within the world we live in (Buchan, 2006). Ari Folman's war memoir is perhaps one of kind state-of-the-art documentary (practice) that refines the realities associated with the Sabra and Shatila massacre. The effective approach to enhance the elements of reality dates back to Winsor McCay (1918). The basic process of the revelation remains the same but, the approach is more advanced now due to the coming of computer graphic imagery (CGI) techniques. Such techniques transformed the ways the reality was approached and even takes the human understanding to the hyper-realistic world. The practices controlled and executed by the creative minds have definitely contributed to the documentary in one way or the other.

The perception of actuality depends on the way the associated reality is approached. For instance, Turkle's understanding of knowing "through formal and prepositional ways" is radicalized (Turkle, 2011). But what is important here is the fact that it offers a huge space for the animation to experiment with the truth to represent the reality to incite sensation and stimulate understanding (Wells, 2009: 9), which is rather fashioned by Folman, Kamp, and Robbins in their respective nonfiction animation projects. In view of the fact that to know implies through certain ways involving the transformation of the available material which Jean Piaget (1968) has put like this:

"To know is to assimilate reality into systems of transformations. To know is to transform reality in order to understand how a certain state is brought out ... To my way of thinking, knowing an object does not mean copying it—it means acting upon it. It means constructing systems of transformations that can be carried out on or with this object."

Paul Wells argues that reality integrated and renovated according to the values of analogy and metaphor offers an intensified understanding of the world to be deliberately constructed (Wells, 2009: 10). However, "the system of transformation", in turn, executes the pre-handed familiarity of the subjects, "scripted spaces" (Norman Klien), under observation and construction. The construction possesses the essence of reality though not the real itself, for example, the "scripted spaces" (Klien, 1993). The Scripted spaces are a walk-through or click-through setting (a street, a temple, a bar, a digital game on a computer or smartphone). Therefore, the scripted narrative is something that itself is based on the real world or at least is inspired by the world we share (Buchan, 2006). The environment is designed and created with the notion to generate the actuality or an enriched form of perception. The principle is utilized in the documentary also with a range of creative artistic tactics and vigor. The animation documentarists apply the strategies to develop the notion of

expressive gradations that leads to veracity.

CONCLUSIONS

Animated documentary operates according to the principles of the live-action documentary but, the animation can penetrate deep into the realities associated with the subjects. However, there is a little difference in the approach while a live-action documentarist uses a camera; animation documentarist employs artistic illustrations in relation to time. Both the forms represent realities and both of them are created by the subjective choices of the concerned makers. Broadly speaking, animated documentary deals with the addition of richer aesthetic and expressive layers which a camera cannot do. Even if a live-action filmmaker would like to augment his or her film aesthetically, animation (visual effects) is the answer.

The present investigation analyzed varying artistic and expressive gradations offered by animation techniques with the help of a few animated documentaries, which in some way or the other represent “a dramatized presentation of man's relation to his institutional life” (Spottiswoode, 1959) in context to the Grierson's (1933) “the creative treatment of the actuality”. The animated documentaries succeed to make the people think about the real specific incidents through the augmented and penetrating interpretation of the [true] narratives and at the same time respects the truth. Furthermore, the documentaries – *Waltz with Bashir* and *Operation Homecoming: Writing the Wartime Experience* are based on the memories possessed by the characters about the intense episodes that took place in the past. The practice of nonfiction animation inserts life in their recollections within the peripheries of re-enactment and reconstruction. Similarly, *Naked (Bloot)* represents sensitive affairs of teenage girls about their biological and hormonal changes that are camouflaged by the animation techniques to preserve and respect the dignity of the subjects. In both the above cases, the filmmakers used real voices of the characters that validate the authenticity of the documentaries.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sector.

Notes

¹Ryan, an animated documentary by Chris Landreth, won Academy Award for Animated Short Film in 2004. The film was much appreciated for its expressive artistic vigor that represented Ryan Larkin more than an artist.

²AniDoc - Animation Meets Reality in Stuttgart in 2014. An event at the Festival of Animated Film Stuttgart. Accessed from: <http://www.creative-europe-desk.de/artikel/2014-04-28/Anidoc---Animation-meets-Reality-in/?id=2427>

³ At the end of the day documenting through animation results in the documentary, the animated one. So, I prefer to call it asAnimantry (‘Anima’ from **animation** and ‘ntary’ from the document**ary**) to make it more relevant homonymically as well as categorically.

⁴ The claim of nonfiction films to be documentaries is quite a well-established field now. Winsor McCay's *The Sinking of the Lusitania* (1918) and the Ari Folman's *Waltz with Bashir* (2007) represent two documentary films of two different epochs, which measures the rich historical evidence of the filed.

⁵*Waltz with Bashir* (2008) by Ari Folman is an Academy Award-nominated animated documentary for Best

Foreign Language Film of the Year category. The film was appreciated for its huge artistic impact on the audience while preserving the concept of reality and truth in the film.

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